# — DOCTOR WHO —

# season 5 special

## AN ADVENTURE IN SPACE & TIME

› September 2nd. 1967 - June 1st. 1968 ‹

CMS

# THE MAGNIFICENT SEVEN?

## Gary Hopkins

In 1963 William Hartnell predicted that 'Doctor Who' would last for five years. If it had indeed lasted no longer than that - and not even Hartnell could have thought that it could - then the series might have reached its conclusion with 'The Wheel in Space', the final adventure of the fifth season. The fact that it didn't, and that plans for the sixth season were already well under way, was due largely to the efforts of three people - Innes Lloyd, Patrick Troughton and Peter Bryant.

Lloyd, the out-going producer, had tried to inject realism into 'Doctor Who' by planting "everything as much as possible in the present day". Consequently, five of the seven stories in the fifth season were set on Earth, three of these in the twentieth century. He had developed a robust framework for 'Doctor Who' which gave it a curious stability during this period, production standards were very high and the show was attracting many distinguished actors and actresses. But, in spite of the realism, his aim was still to "make 'Doctor Who' just that much larger than life, so that younger viewers could watch without being scared out of their pants! Adventure, excitement was what I was after, not horror!"

His successor, Peter Bryant, had other ideas. Although conscious of his responsibility to the younger, more impressionable audience, Bryant steered 'Doctor Who' in the direction of 'Hammer' films - notably with 'The Tomb of the Cybermen' and 'The Web of Fear' - before sending the TARDIS back into space again. But he was lucky to inherit such a charismatic lead player as Patrick Troughton, who by then was firmly established as the Doctor and starting to consider his long-term future in the role. Unlike Hartnell, Troughton - thus far - had not given a disappointing performance, and seemed as comfortable at the end of his second season as he was at the beginning of his first.

Throughout this series of reviews I hope I've shown that, apart from being cleverly derivative, 'Doctor Who' had found a positive identity for itself and was just as fresh and interesting as it had been five years before. Having said that, however, we all have a favourite story, and a reason for liking one more than another. I've therefore taken the liberty of indicating below my own order of preference for the stories of the fifth season, starting with my least favourite and concluding with the story which, for me, most successfully captured the spirit of 'Doctor Who'

"In its purest form 'The Wheel in Space' is nothing more than old-fashioned adventure on the 'high seas', a ripping yarn for the Space Age." If this had been the original intention of producer Bryant and writer Kit Pedler - as seems likely - then it must be said that it was achieved with moderate success. But unfortunately the strength of the idea was dissipated by David Whitaker's lack-lustre adaptation of Pedler's storyline, and so-so direction by 'Doctor Who' newcomer Tristan de Vere Cole. A ponderous, ultimately disappointing serial which did little to heighten the popularity of the Cybermen.

The Daleks proved time and again that 'Doctor Who' was not the same without its grim parade of extra-terrestrials, and I have to confess that I've always loved the monsters. Consequently, despite its bold concepts and pioneering production techniques, 'The Enemy of the World' is relegated to sixth place. Once again David

Whitaker demonstrated his ability to surprise his audience, but seemed happier with the broader canvas of science-fantasy than with the limitations of 'Doctor Who'. Much of the plot of 'The Enemy of the World' was needlessly contrived, but Patrick Troughton seized the rare opportunity of playing the title role of both series and serial with relish.

Mervyn Haisman and Henry Lincoln are two of the best writers ever to have worked on 'Doctor Who', proved from the outset with their first set of scripts for 'The Abominable Snowmen'. In his bid to find a monster to supersede the Daleks, Innes Lloyd added the Yeti to the Cybermen, the Macra and the Chameleons, and introduced one of the most memorable - albeit short-lived - foes to the series. Sadly, however, 'The Abominable Snowmen' elicited a few yawns during its six episodes as the relaxed pace became a little dull. "...The complete absence of music accentuates many of the long pauses throughout the serial and adds to the general feeling that the story plods rather than sprints." I think Innes Lloyd was wrong to allot this serial as many episodes as he did, but as so many other things about 'The Abominable Snowmen' worked well it seems rather churlish of me to complain.

'The Ice Warriors' steamed along at a good pace, with a typically powerful script by Brian Hayles. However, "he seems prepared to abandon his complex creations to their inevitable fate in favour of the less intriguing action-adventure formula of most 'Doctor Who' stories: fewer shocks but more thrills". Like all the best adventure stories, the plot of 'The Ice Warriors' was simple and straightforward, and took 'Doctor Who' back into the TV studio again after its walkabout in the 'Himalayas'. On the whole it came very close to being the ideal 'Doctor Who' adventure, but reaches fourth place because the next three are even better.

'Fury from the Deep' was stirring stuff; six episodes of unremitting tension, and great for the kids. Victor Pemberton found the perfect setting for his aquatic horror story, and made full and expert use of it. The production was stylish and contained many elements that would be developed in future serials under the guidance of Peter Bryant and writer-producer Derrick Sherwin.

In retrospect perhaps 'The Tomb of the Cybermen' did go a little bit 'over the top' with its graphic depiction of violence, but attracted more controversy at that time (September 1967) than would otherwise have been the case. Adult viewers, over-reacting against 'Doctor Who' more strongly than ever before, plunged sharpened knives into it and in doing so displayed their complete ignorance of the nature of the programme. As far as I'm concerned, and as this overview will show, 'horror' in 'Doctor Who' is quite acceptable and far from unhealthy. 'The Tomb of the Cybermen' was a disturbing tale - it was meant to be - but it remains one of the most memorable serials ever produced for the series.

Without doubt, though, 'The Web of Fear' had all the right ingredients for a 'Doctor Who' adventure and, like 'Fury from the Deep', formed part of the template for future serials. The return of the Yeti confirmed them as one of the Doctor's most popular opponents, curiously misplaced in the London Underground but much more effective than in their debut serial. Producer Bryant and director Douglas Camfield were a formidable partnership, and 'The Web of Fear' was a triumph for both them and 'Doctor Who'.

"We were already thinking in terms of another Yeti story during the production of 'The Web of Fear'," explains Mervyn Haisman. But only time would tell if the same gigantic success could be repeated.

SPACE & TIME

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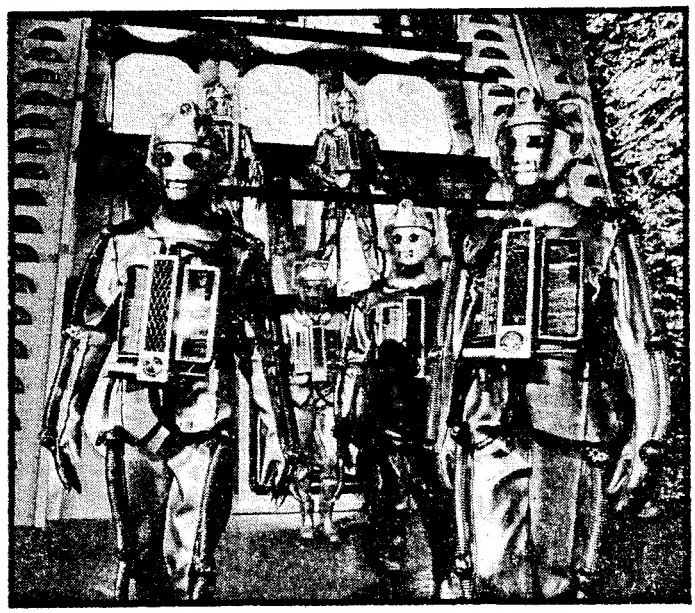
SPACE & TIME

# MAN AND MONSTER



## Tim Robins

Man, it is said, is his own worst enemy. He is certainly his own monster. So in the fifth season, often dubbed 'the monster season', the Doctor meets himself. Salamander is Troughton, Troughton is the Doctor. It is a confrontation uniquely fitting this season as the site of the particular 'transgressions' we identify as being monstrous.

Monsters are those things which transgress or violate the binary oppositions by which we order the world; oppositions between man/machine, animal/vegetable, chaos/order, self/other, and so on. The Cybermen are cyborgs. They are neither man nor machine. They violate the opposition of organic and non-organic as do their Cybermats - rodent machines. It is the scenes in which this transgression becomes most apparent that are the most disturbing. In 'The Tomb of the Cybermen' machines are born of synthetic wombs. In 'The Wheel in Space' they hatch from alloy eggs. They are machines parodying organic birth.

Other monsters transgress other boundaries. The Ice Warriors are reptiles that walk as men; the weed creature is vegetable matter endowed with human intelligence; the Yeti - aptly named Abominable Snowmen - are neither man nor ape in legend, neither animal nor machine in 'Doctor Who'.

The stories of the fifth season emphasise transgressions involving loss of identity. When the opposition between the self and others is not itself violated, then the oppositions within the self are. The self occupies the ground between the 'id', portrayed as the site of primitive and violent drives, and the 'superego', which in man is the conscience but which is often portrayed in science fiction as relentless logic or the group mind. Caught between these two competing poles, the self is in constant danger of being overwhelmed by one or the other of them. Brian Hayles noted this opposition. He argued that his Ice Warriors differed from typical 'Doctor Who' monsters in that they could feel human emotions; anger, hatred and even nobility. In fact, as representatives of the primitive id, they embody all the contradictions present in our stereotypes of 'primitives': they are both savage and noble.

Interestingly, the Ice Warriors were originally to have been cyborgs, which reflects the general predominance of symbolic superegos in the fifth season. These include the Cybermen. A cyborg could be a synthesis of man and machine, but with the Cybermen there is little doubt as to which will dominate. Machine over man, logic over emotion, superego over id.

In the Yeti, the superego is finally triumphant. On the surface, they appear to be the ultimate representation of the id. Whether on the mountainside or in the Underground, they seemingly epitomise the bestial - rampaging, lashing with fang and claw. In fact this is an illusion. The Yeti are robots, controlled by a cold intelligence. Theirs is a controlled rage, a surface effect. The id is revealed as a creation of the superego.

The superego is the threat of society within ourselves, while others represent the threat of society without. The opposition between the self and others produces our identity. By this opposition we distinguish ourselves from the world around

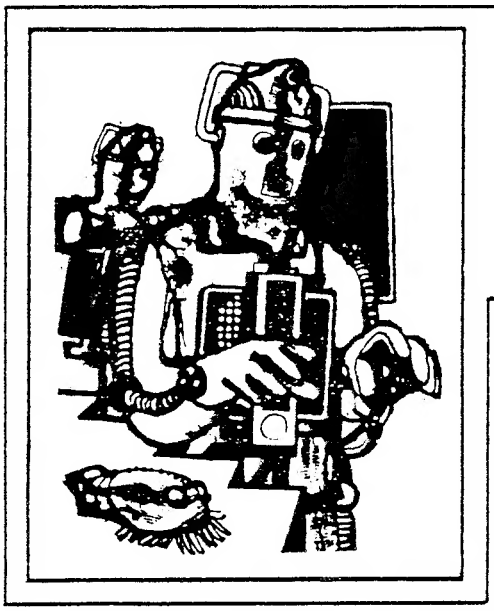
us. Monsters violate this boundary. In the fifth season, the self-identity is constantly threatened, faced with absorbtion into the group. The weed creature, spurting foam, envelops its victims both physically and mentally. As human bodies are replaced by weed, so human minds join the undifferentiated mass. The Cybermen, too, want to strip away human identity. Men will become Cybermen. As already mentioned, it is the scenes where the transgression is most apparent that are the most disturbing. Monsters are disturbing because their very appearance speaks of transgression. The loss of individual identity, the submerging of the self beneath the id or superego, is writ large in their physical form. The most popular 'Doctor Who' monsters are humanoid. They are, however, humans that have visibly been transformed by cold metal. Their eyes and mouths are gaping holes, empty pits. Their sinews are visible, muscle fibre replaced by lengths of tubing. In other monsters, the human skin erupts to reveal the weed creature within, or cakes over with reptilian scales. In fact, in each humanoid monster we see humanity transgressed, transformed by metal, fur, scales, vegetation. Monsters speak of a grotesque metamorphosis, whether recent, in an evolutionary past where apes become men and men become reptiles or Yeti, or an evolutionary future where men become machines.

Against the force of the group stands the Doctor, the ultimate individualist. He opposes all attempts to incorporate individual identity in a collective consciousness. Not only does he fight absorbtion by the intelligence and weed creature, he also confronts and confounds human attempts at absorbtion. He stands against bureaucracies and the military, both of which hope to subordinate individuality to the group. He may help them, but he never sides with them.

What distinguishes monsters from human groups is another transgression drawn from the 'horror' genre. Today, as death is excluded physically in institutions and from everyday discourse, it is hardly surprising that the violation of the boundary between life and death holds a particular fascination for us. Dracula, zombies and the undead are all examples of creatures which cross back from this ultimate divide. In 'The Tomb of the Cybermen', the Cybermen represent mummies - drawing on this fear. The dead live again, not safely contained in an 'after life', but among the living themselves. In an interview, Brian Hayles repeatedly referred to the Ice Warriors as humanoid dinosaurs. He revealed that the inspiration for them had come from a frozen mammoth found in Russia. What, he asked, if it had come to life? Even the extinct won't stay dead. New sites, old transgressions.

Monsters constantly refuse to stay in their allotad space. Even the grotesque may be contained in an opposition between chaos and order. but this is a false opposition. Chaos is, by nature, among order. The Yeti transgress the boundary between the chaotic world of the Himalayas and the ordered world of monastic life - the walls of order crumble. Even the depths of the ocean rise to possess the surface world, while intelligences cross from dimensions of chaos to our dimension of order. Such transgressions are aptly named invasions.

So, coming full circle, we find the Doctor meeting himself. The double, the appearance of a man's doppelganger, is traditionally regarded as a supernatural event. It forbodes death from beyond death. Today is represents the machine. Industrialisation brings mass production. Uniqueness is lost. A man confronted with his double has a weaker sense of identity, the other becomes the self, or does the self become the other? Salamander is the Doctor transformed, taken over by the desires of the id. His chaotic presence invades the world threatening to tear it apart. In a season of monsters, the Doctor becomes the greatest monster of all.



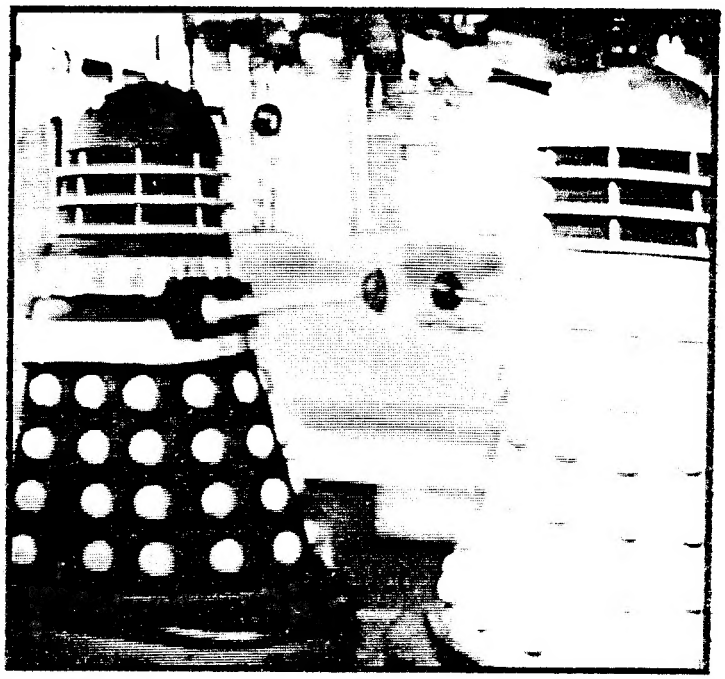
# EXHIBITIONS

## Marc Platt

Christmas 1964 has been described as "Dalek Christmas". On Boxing Day, the Dalek Invasion of Earth had been soundly defeated on television, but in the shops, the first onslaught of 'Doctor Who' merchandising - the majority of it featuring the Daleks - continued unabated. The newspapers also played their part in what was later to become known as "Dalek-mania". The 'Daily Express' was running a "Name a Dalek" competition with a play-suit Dalek as first prize and every entrant receiving a glue-it-yourself cut-out Dalek. The winner fielded some appalling name like "Tinnochio". The 'Daily Mail', meanwhile, achieved another 'first' by staging an event which was not only unique in 'Doctor Who' history, but which also pointed the way towards much that the BBC itself was later to nurture on its own Enterprising front.

The annual 'Daily Mail Boys and Girls Exhibition' at the Empire Hall, Olympia (admission three shillings!) would generally feature all manner of delights, from an opportunity to make your own abstract paintings with tubes of quick dry oils and a centrifuge, to the Army showing off its latest armoured vehicle to a queue of eager tots. The showpiece of the 1964/65 Exhibition, however, was the Daleks, making their first major commercial appearance off screen. Both the Black Dalek Supreme and one of its silver/blue minions had been specially loaned by the BBC for the course of the Exhibition. Visitors were invited to ride around a large, pen-like enclosure aboard the electronically controlled "Brainy Train", a vehicle adapted from a factory transporter which ran on an invisible track. En route, the eagerly anticipating passengers were ambushed by the Daleks. In fact, the monsters could do little more than glide menacingly around the train, accompanied by the requisite and statute pre-recorded shrieks of "Exterminate!", but in 1964 they were sufficiently unique to retain the magic they possessed on screen, even under the close scrutiny of their discerning fans when confronted with them in the 'flesh'.

The presence of the Daleks at this event was in direct response to audience demand - if the human stars of television could put in public appearances, why not their inhuman counterparts? Of course, there were those who thought the monsters' meteoric rise to fame was merely a flash in the pan, but they were to be proved painfully wrong. Not only were the Daleks built to last, but there were more horrors on the way...



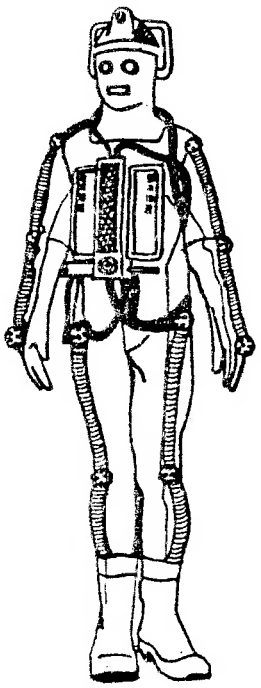
After a three year break, the Boys and Girls Exhibition which ran from December 27th 1967 to January 9th 1968 brought the still triumphantly successful Daleks back face to face with the public. On this occasion, however, they were not the only monsters on display. On screen, Patrick Troughton's Doctor was being beseiged by a succession of terrify-

ing aliens, each set to rival the Daleks in popularity, and this time the queuing throngs at the Exhibition were faced with a format which in future years would become familiar to visitors at Blackpool and Longleat. A series of small enclosures along a darkened corridor housed a variety of foes, some of which were decidedly animated - willing to pose for photographs and shake hands in a deceptively friendly manner - and the rest of which were simply empty costumes. A monitor screen showing a continuous loop of the series' original title sequence emphasised the fact that the creatures on display were not drawn solely from the years of the current Doctor. Beyond the inevitable Dalek was a selection of remnants from the Hartnell years - a bright orange Aridian Mire Beast (referred to in the Exhibition programme as an "Octopus"), Fungoids from Mechanus, a spined Varga plant (called a "Cactus" in the programme) and, in a glass tank, a group of the elusive and repulsive Rills. In the next enclosure, two Cybermen sported an unusual combination of Cyber-accessories never seen on the screen, and beyond this a 'Mark I' Yeti was stationed close to a recumbant Ice Warrior entombed under a sheet of plastic ice. Also on hand were the three winning entries for the 'Blue Peter' 'Design a Monster' competition. It was even hinted that these winning designs might actually appear in the series itself! It is just as well that the idea was dropped. Constructed by the Visual Effects Department, the Aqua-Man, an angular robot frog in polka-dot swimming trunks, and the Steel Octopus were pretty laughable. Only the Hypnotron, a reptile with a mace-like tail and a head that was one huge eye, showed any real imagination.

It was to be some time before another large-scale 'Doctor Who' Exhibition would appear. Nevertheless, these modest beginnings sowed the seed for something which in later years would become almost as much of a tradition as the 'Doctor Who' monsters themselves...

## Meet Dr.Who's Monsters

First Floor



**Presented by the Daily Mail**

The most famous police box in England must be Dr. Who's Tardis, the spacecraft in which he and his companions travel through Space and Time. Walk into the Tardis and meet some of the family of monsters who have enthralled you in his past adventures.

The Daleks, most famous of all the gallant Doctor's enemies, are inside. See them turn towards you as they locate your presence with their sensors. Hear their metallic voices order the implacable decisions of "annihilation" and "extermination".

Do you remember the Rills and their terrible appetites; Fungoids, evil growths who gave the gallant Dr. so much trouble? The Octopus with his eight arms groping for another victim. Remember the Cactus, silent sentinel waiting for the careless traveller with his deadly spines. They are all gathered here to thrill you again.

Look out for the Yeti, that giant. His hairy bulk will tower over you as he travels his predetermined course as the mysterious Spirit of the temple moves them on his board.

The Ice Warrior still trapped, frozen in the ice which has preserved him, still waits for the thaw to release him into the current adventure.

Finally the Cybermen with their "familiars" the Cybermats busy with their conspiracy for world domination. Their strange voices and silver clothes match their fantastic plans to enslave the races of the Universe.

In addition, by arrangement with the B.B.C.'s Blue Peter programme, we present the prize-winning entries for their recent "Design a Monster for Dr. Who" competition. Blue Peter and Dr. Who programmes jointly promoted this contest.

We take pleasure in acknowledging our debt to the B.B.C. *and Terry Naton, M. Haisman, H. Lincoln, V. Pedlar, C. Davis and B. Hayles* for their valuable co-operation without which this feature could not have been mounted.

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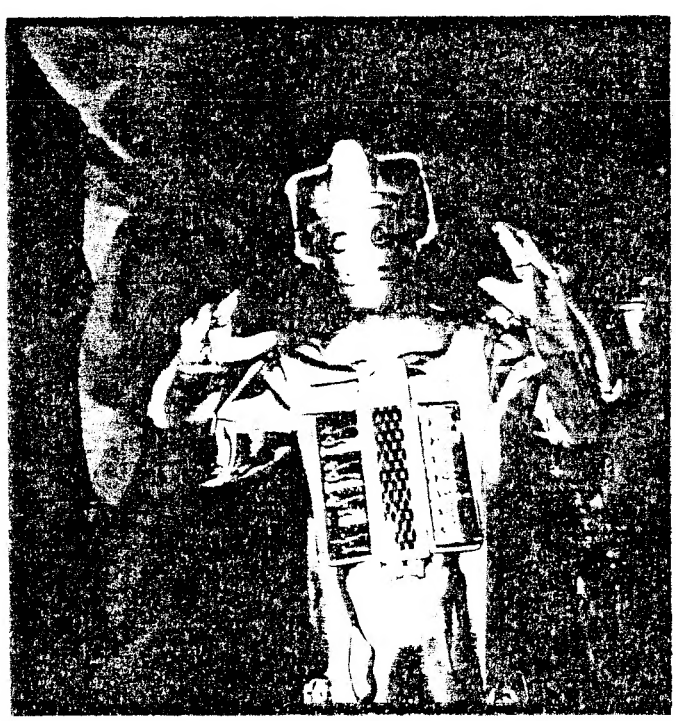

# RETURN OF THE DALEKS

## Stephen James Walker

On 1st July 1967, viewers of 'Doctor Who' had seen the Dalek race apparently destroyed in the seventh and final episode of 'The Evil of the Daleks' (Serial "LL"). Less than a year later, however, the machine-creatures from Skaro were back on the nation's screens - not resurrected in a new adventure as might, perhaps, have been anticipated, but appearing in a repeat transmission of 'The Evil of the Daleks', the very story in which they had been so soundly defeated.

This was in fact the first instance of any 'Doctor Who' story being given a second airing, the only previous repeat having been the re-showing of the series' opening episode, 'An Unearthly Child', just one week after its original transmission (see page "1-11"). Even then, this second screening of 'The Evil of the Daleks' was not presented as a straightforward repeat in the normal sense, but was actually incorporated into the continuing narrative of the series itself. At the end of 'The Wheel in Space' (Serial "SS"), Zoe Herriot tells the Doctor that she would like to accompany him and Jamie on their travels. The Doctor is not opposed to this idea, but decides to give the girl a taste of what she could be letting herself in for by weaving his thought patterns into a complete story on the TARDIS monitor screen - a story about the Daleks... As Zoe stares up at the screen, what she sees next is in fact a brief excerpt from the end of the first episode of 'The Evil of the Daleks', as the hapless Kennedy is confronted and finally exterminated by a Dalek in Waterfield's antique shop (see page "43-12"). This short sequence set the scene for the repeat itself, which began a week later on Saturday, 8th June 1968.

Although the production team did not go so far as to edit a reprise of 'The Wheel in Space' into the first episode of the repeat, they nevertheless ensured that viewers were reminded of the link between the two stories by having a short conversation between the Doctor and Zoe dubbed onto the beginning of the episode, immediately after the opening titles and music. This went as follows:

The Doctor (VO) Now as I remember, Zoe, it all started when Jamie and I discovered somebody making off with the TARDIS.

Zoe (VO) But what about those Daleks you showed me?

The Doctor (VO) We're coming to that, Zoe. Just let me show you the story from the beginning...

The incidental music then built to a crescendo, during which the captions of story title, writer and episode number were displayed on screen.

This short over-dub was not, however, the only way in which the repeat of 'The Evil of the Daleks' differed from its original transmission. Minor changes were made to the incidental music - the passage from the 'cliffhanger' to episode six being deleted, for example - and there was an unscheduled variation towards the end of episode four when a technical fault resulted in a break in transmission. A brief 'musical interlude' followed, until the fault could be rectified and the episode resumed.

Although the last episode of 'The Wheel in Space' and the first episode of the repeat were transmitted on consecutive Saturdays, the repeat itself did not have an uninterrupted run. There was, in fact, a three week break (originally scheduled to be only two weeks) following the third episode, to make way for the BBC's extensive television coverage of the Wimbledon tennis tournament. The story resumed with the fourth episode on 13th July 1968, and the seventh and final episode went out three weeks later on 3rd August 1968.

"The final end," muttered the Doctor, gazing down at the blazing ruins of the Dalek city. This was the second time he had said it, however, and few could have believed that we really had seen the last of the Daleks. There was little doubt that, somehow, sometime, they would be back...

# VISUAL EFFECTS

During the fifth season of 'Doctor Who', three stories - 'The Abominable Snowmen', 'The Web of Fear' and 'Fury from the Deep' - called for large quantities of a foam-like substance to be seen on screen. This was achieved by the Visual Effects Department with the use of a fire-fighting foam generator (see pages "40-10" and "42-09"). The stills on this page show one of these machines in action.